

CARNEGIE

Magazine

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THE ROCK

The Economy of Egypt



Cat mummy in the collection of the Carnegie Museum

AMONG THE MANY CURIOSITIES to come out of Egypt are the mummies of cats, which have been found in large numbers particularly in the ruins of Bubastis.

Egypt's veneration of cats undoubtedly arose from their importance in defending the granaries from rats. Since the country's economy was primarily agricultural—being based on corn, barley and wheat—the cat stood between the people and starvation.

The simplicity of this economy—in which cats could play so important a role—was reflected in the primitive nature of early Egyptian banking. The priests stored the community's supply of precious metals and made the few necessary loans.

As more complex civilizations arose, the functions of banking gradually expanded and banks developed new services to meet new needs. Today's banks with their manifold services thus represent a direct response to the financial requirements of modern society.

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Calendar of Events

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

TUESDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

SNACK BAR: 2:00 TO 7:00 P.M., WEEKDAYS; 2:00 TO 5:30 P.M., SUNDAYS

DINNER 6:00 TO 8:00 P.M., TUESDAYS AND THURSDAYS

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M., WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

Institute and Library open to the public every day without charge

VISITORS FROM VIENNA

Gay Austrian melodies, folk dances, and yodeling will be presented by a group of thirty students and teachers, on leave from Austrian universities and schools, twice on Saturday, January 6, in Carnegie Music Hall. They will wear brilliant and authentic folk costumes lent by the provincial museums of Austria.

Dinner in the fashion of old Vienna will be served in the Institute cafeteria from 5:30 to 7:30 P.M., that evening, with music to match, and costumed hostesses who are Pittsburghers of Austrian descent.

The evening is sponsored by the Institute division of education. Matinee tickets are priced 25 cents for children, \$1.00 for adults, including tax; evening, \$1.00 to \$2.50, including tax. The cost of the dinner is \$1.50.

TUESDAY EVENING SERIES

Music Hall, 8:15 P.M.

Admission only by Carnegie Institute Society membership card, until 8:10 P.M.

Hall opened to nonmembers at 8:10 P.M.

January 9—THE MOUNTAIN

Ray Garner combines flawless photography and mood-setting music to take his audience along with him on a climb of the Grand Tetons in Wyoming.

January 16—STORM OVER OLYMPUS

A new color film by Kenneth Richter of Yugoslavia and Greece is said to be the only recent film lecture on a country behind the Iron Curtain.

January 23—AFRICAN LIFE

Julian Gromer presents color motion pictures of the natives of Lagos, Nigeria, West Africa—their domestic life, their crafts, their joys and sorrows.

THE ROCK

Peter Blume's painting received the popular prize of \$200 by vote of visitors to the 1950 Pittsburgh International, which closed at Carnegie Institute on December 21. The choice perhaps marks a turning point in the direction of public sympathy for modern art tendencies. The painting, which was lent by Edgar J. Kaufmann, Jr., for the exhibition, is discussed on page 13 by John O'Connor, Jr., associate director of fine arts at Carnegie Institute.

January 30—SIAM

Herbert Knapp will bring enjoyment of a strange, beautiful land—Bankok, the pageantry of the Siamese and the beauty of their landscape.

ON THE AIR

Saturdays, 10:00 A.M., WWSW—JUNIOR MUSIC HALL
Marshall Bidwell plays light classical music on the Music Hall organ, with Art Pallan as commentator.

Mondays, 2:15 P.M., WCAE—LET'S TELL A STORY

Wednesdays, 2:15 P.M., WCAE—NATURE STORIES
Mary W. Steele tells stories for the primary grades. Programs directed by WCAE in co-operation with the public schools and Carnegie Library of Pittsburgh.

FRENCH CONTEMPORARY PRINTS

Prints by five contemporary French masters—Dufy, Matisse, Picasso, Rouault, and Villon—will be on display on the balcony of Sculpture Hall beginning January 4 and continuing into February.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania. . . . Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, by Carnegie Institute, Carnegie Library, and Carnegie Institute of Technology. James M. Bovard, editor, Jeannette F. Seneff, editorial assistant, Florence A. Kemler, advertising manager. Telephone Mayflower 1-7300. Volume XXV, Number 1. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.

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HAVE YOU RECENTLY VISITED THE

Art and Nature Shop

AT CARNEGIE INSTITUTE?

PERMANENT COLLECTION PAINTINGS

Selections from the Permanent Collection that are not regularly on exhibit will be shown in galleries E and F, from January 1 to February 4.

ART AND CRAFT EXHIBIT

Work by the adult students in the art and craft classes that are conducted by the Institute's division of education will be exhibited in fine arts galleries G and H from January 21 to February 4. A preview and reception for exhibitors and their friends will be held the evening of the 18th.

MIDWINTER CLASSES

A six-week session of the various art and craft classes will open January 8. The subjects, dates, and instructors are listed on page 25. A fee is charged for class membership with reduced rate to Carnegie Institute Society members. This midwinter period will be followed by a ten-week session to be announced later.

CHINESE TEXTILES AND COSTUMES

Supplanting the Crystal and Jade exhibit late this month will be a rich and colorful display of Chinese textiles and costumes from the Museum collection. This will include Imperial Dragon robes worn by officers and lesser nobles, complete costumes of Chinese and Manchu women, two enormous hangings from the palace of the last Empress Dowager, fabrics showing different techniques of weaving and embroidery, embroidered shoes, Kingfisher feather jewelry, Mandarin hats and fans. Watch the daily newspapers for announcement of the opening date.

SUNDAY ORGAN RECITALS

By MARSHALL BIDWELL

In Music Hall, each Sunday, 4:00 to 5:00 P.M.
Sponsored by the Arbuckle-Jamison Foundation.

FOR THE CHILDREN

Story Hour at the Library
Each Saturday, 2:00 P.M.

MOVING PICTURES IN LECTURE HALL
Each Saturday, 2:30 P.M.

January 6—ALBERTA'S TIMBERLINE TROPHIES

January 13—VERACRUZ
MAINE SARDINE
WINTER CARNIVAL

January 20—PEOPLE OF TWO WORLDS
PHEASANT FEVER
WINGED SCOURGE
CANOE COUNTRY

January 27—FOOD AND SOIL
MEXICO

February 3—DOWN WHERE THE NORTH BEGINS
FARM GARDEN

PRE-SCHOOL STORY HOUR at the LIBRARY
Alternate Tuesdays, 10:30 A.M.
with a talk for mothers at the same time.

January 9—Esther Cheshire on "Taste Appeal"
January 23—Rosemary Isensee on "Good Reading"

SATURDAY CLASSES

Reopening January 6

JUNIOR NATURALISTS, 10:00 A.M., Chorus Room A
Open to any interested 6- to 14-year-old
Grace Klinzing, instructor

CARNEGIE NATURE CLUB, 10:00 A.M., Student Museum
Local seventh-graders, on invitation
Jennie Ranii, instructor

CARNEGIE NATURE CLUB, 10:00 A.M., Chorus Room B
Local eighth-graders, graduates of first-year Club
William Smith, instructor

TAM O'SHANTER DRAWING CLASS, 10:00 A.M., Music Hall
Local 10- to 12-year-olds, on invitation
Amelia Wheeler, instructor

PALETTE PAINTING CLASS, 9:00 A.M.
Balcony, Hall of Architecture
13- to 15-year-olds, Tam O'Shanter graduates
Katherine McFarland, instructor

PALETTE SKETCHING AND PAINTING CLASS, 2:00 P.M.
Balcony, Hall of Architecture
Local 13- to 15-year-olds, on invitation
Joseph Fitzpatrick and Frank Walchak, instructors

APPLICATION FOR CARNEGIE INSTITUTE SOCIETY MEMBERSHIP

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| <input type="checkbox"/> Supporting Member.....\$15 | <input type="checkbox"/> Sponsor.....\$1,000-\$5,000 |

*For member's children under 18.

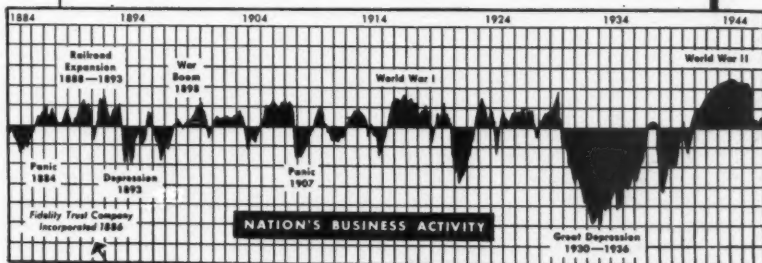
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THROUGH BOOM, WAR AND PANIC



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PROPOSAL FOR OAKLAND

A BROAD plan for the development of the Oakland Civic Center was unfolded by the firm of Ladislav Segoe & Associates, of Cincinnati, Ohio, widely known city planners and consulting engineers, at the annual dinner of the Pittsburgh Regional Planning Association on December 14.

The plan presented in detail by Henry Bettman, architect and associate of Mr. Segoe, is based on the concept of Oakland as the great social, educational, and cultural center of outstanding significance in the life of metropolitan Pittsburgh.

The study was jointly sponsored by the Pittsburgh Regional Planning Association and the Allegheny Conference on Community Development. The report covering suggestions for highway and street improvements, increased parking facilities, a comprehensive land-use plan, and beautification has been submitted to the two local planning organizations for study and consideration.

James McClain, administrative secretary of the Pittsburgh Regional Planning Association, emphasized that the two sponsoring organizations had just received the report, which had been made at the request of the Association, and that they have not had the opportunity to consider its proposals or form any opinion regarding its recommendations. He said the report would now be carefully studied by the Regional Planning Association and the Allegheny Conference to determine subsequent steps.

Covering approximately 850 acres, the study area is bounded by Schenley Park on the southeast and by a series of streets beginning at the Wilmot Street bridge from Schenley Park and proceeding clockwise around the area, as far as Center Avenue on the northeast, and returning to the Park boundary at Margaret Morrison Street.

HIGHWAY AND STREET IMPROVEMENTS

A major highway recommendation calls for the construction of an "Interceptor"

or by-pass to relieve heavy through traffic movement which now uses and clogs the Oakland street system. The Interceptor would pick up westbound traffic at the eastern rim of Oakland, divert it around the area, and function similarly for east-bound movements. Ramp connections in the vicinity of Bates Street would tie traffic into the new Penn-Lincoln Parkway and the Boulevard of the Allies. The Interceptor, together with the Penn-Lincoln Parkway, would enable at least 10,000 automobiles and trucks to by-pass Oakland on the basis of present traffic levels. Such an Interceptor plan has long been proposed and advocated by Pittsburgh's City Planning Commission.

The Segoe plan also proposes a new east-west street just south of Forbes Street to improve traffic circulation in the Oakland business district and to provide access to the new parking facilities recommended in the report.

PARKING PLAN

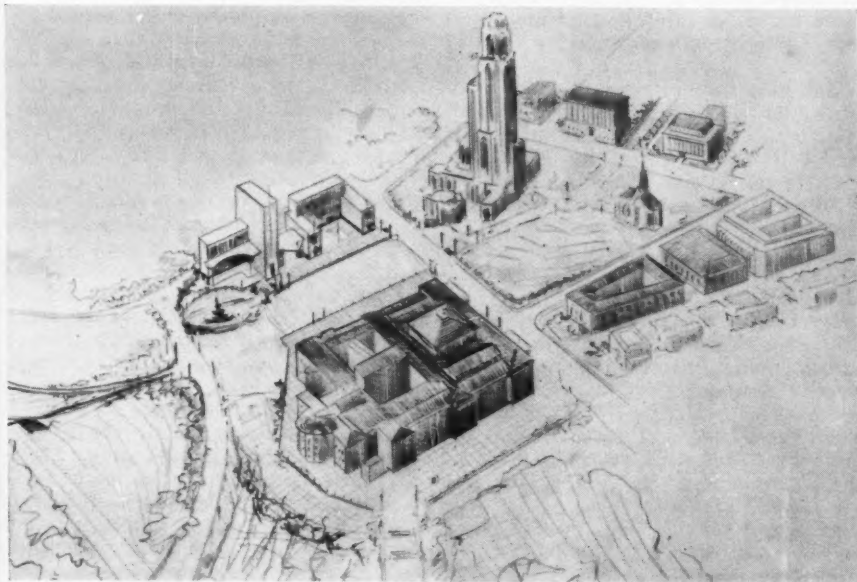
Proposals for parking facilities of a permanent nature to supply 3,000 off-street car spaces have been made.

The plan recommends the construction of underground parking facilities for 200 to 300 cars below a revamped Schenley Park Plaza, and for 130 cars below the terraces of Soldiers and Sailors Memorial. It also proposes parking lots for 450 cars just south of the Plaza and next to Forbes Field on filled land now largely publicly owned; for 300 cars east of Carnegie Museum and south of the future frontage development on Forbes Street, on filled ground placed in connection with the construction of the Interceptor; and a lot for 400 cars on fill adjoining Boundary Street in Junction Hollow.

The report suggests, in addition, the acquisition of parking sites to serve the Oakland business district, the expanding Medical Center, and other areas proposed for redevelopment, providing in the aggregate a supply of over 3,000 permanent off-street spaces.

OAKLAND CIVIC CENTER STUDIES

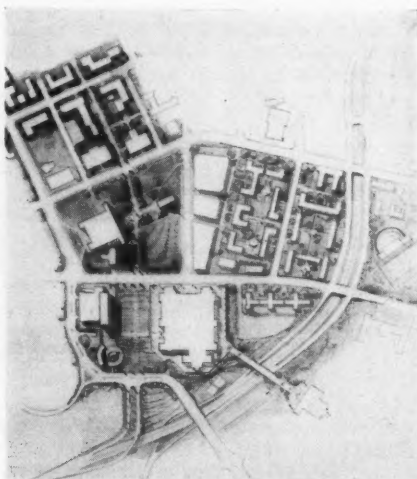
Prepared for the Pittsburgh Regional Planning Association by Ladislav Segoe & Associates



SCHENLEY PARK PLAZA REDESIGNED AND JUNCTION HOLLOW RECLAIMED WOULD CREATE THE PORTAL TO THE CIVIC CENTER. AN IMPOSING EDIFICE MIGHT FACE THE LIBRARY.



THE PROPOSED NEW STREETS AND PARKING FACILITIES. (FIFTY CARS TO A SQUARE.)



GARDEN-TYPE APARTMENT BUILDINGS ARE AN ATTRACTIVE SUGGESTION FOR THE CENTER.

LAND-USE PLAN

In formulating recommendations for long-range comprehensive land development, Ladislav Segoe & Associates would increase land for public recreational purposes by about 38 acres, land for educational uses by 58 acres, and for medical purposes by about 17 acres.

The plan would extend Schenley Park across Junction Hollow. Under the plan the Baltimore & Ohio Railroad tunnel would be extended from its present entrance near Filmore Street to a point somewhat south of Carnegie Tech's Machinery Hall. In this area the Interceptor and its ramp connections to the Schenley Park Plaza and Forbes Street are constructed along the Hollow, requiring a certain amount of fill and also providing ground fill for the tunnel extension, where an unusual opportunity would be offered for attractive contouring and landscaping. By the extension of Schenley Park, a continuity and beauty of parklike development would be carried from the heart of the Civic Center to the park proper, improving and beautifying at the same time the slopes and hillsides in Junction Hollow, now so unsightly in appearance.

Schenley Park Plaza would be restored to its original function as a park entrance and would serve as the main "Portal" or gateway to the entire Oakland Civic Center. An underground parking garage would eliminate plaza surface parking. The Plaza would be entirely redesigned to enhance the relationship between buildings and park setting, and would make a dramatic contribution along with the reclamation of the Hollow to an impressive and really inspiring entrance to the Civic Center.

Under the proposal the future expansion of the University of Pittsburgh could take place in an L-shaped area lying between the present upper and lower campus along O'Hara Street and Bigelow Boulevard and on both sides of Tennyson Avenue. Tennyson Avenue would be closed between Fifth Avenue and Bigelow Boulevard. Such a plan offers the possibility of creating a unified campus with great flexibility for future physical growth and expansion.

Further development of the University of Pittsburgh's athletic facilities in the general area of the Stadium and new Field

House is proposed by the land-use plan.

To provide for the future expansion of the Medical Center, the report calls for the acquisition of several blocks of residential and commercial properties, now largely run-down, north of Fifth Avenue.

The report recommends that Carnegie Institute of Technology pursue its present plans for campus development, by consolidating residential properties along Morewood Avenue and Morewood Place. It also points out that the reclamation of Junction Hollow will transform this "gash" into a pleasing valley, and, in reality, extend the Carnegie Tech campus into the Civic Center, bringing it more intimately into the family of cultural and educational institutions.

Ladislav Segoe & Associates suggest the redevelopment of certain tracts in the Oakland area. A tract of about 16 acres in the vicinity of Dithridge, Neville, and Forbes Streets and east of Mawhinney Street is recommended for garden-type apartment building, which could go a long way toward meeting the housing needs of professional people working in Oakland.

The second redevelopment tract across Forbes Street from that just described entails the clearing of old properties from an area of great potential value. A part of this site, the report suggests, should be reserved for a park strip along the east side of Carnegie Institute and as a possible site for a future civic-type institution.

The third development tract, north of Fifth Avenue, between Craig and Neville Streets, is proposed for a modern shopping center to serve the ever increasing number of people living in the new apartment houses in eastern Oakland.

The three tracts might be desirably handled as parts of a single redevelopment project, the study states.

In presenting the Oakland study to the Regional Planning Association, Mr. Bettman of Ladislav Segoe & Associates stated: "The primary consideration before us was to provide for the orderly growth of this great domain of humanistic institutions with a plan that would not only enhance its physical development over a period of time but would also realize the esthetic potentialities that exist in this unique civic center situated in the midst of a vigorous industrial community."

THE HEROISM OF THE HUMBLE

COMMENTS ON JOHN HERSEY'S "THE WALL"

BY SOLOMON B. FREEHOF



OUR country is no longer a new land. Sometimes we forget that. We are an old republic, I believe the oldest extant. Sometimes in pessimistic moments it seems as if even our patriotism has grown a little old. Certainly it is not without significance that no great patriotic hymn in America is less than a hundred years old. There was one written in our lifetime, a good one, *America the Beautiful*, but it never spread beyond the classroom, although it deserved to spread. Of the hymns that became the property of all classes and all generations of our citizens, not one of them is younger than a century old: *The Star Spangled Banner*, *Columbia the Gem of the Ocean*, *America*, and one or two others.

As we look at the old hymns, all of them a century old and more, we see how deeply conscious the authors were of the fact that America is different from all the world. Consider the hymn *America*. After speaking of liberty against the invisaged tyranny of the old world, and the templed hills, the woods, against the impoverished old world, the author says: "Land where my fathers died." What is the contrast in that? Do not the members of the older generations die in Europe as in America? Yet "Land where my fathers died" is indeed a contrast. What he means is land where my fathers died in bed, peaceably, with their sons and daughters around them, and their memory preserved lovingly in a sunlit serene land.

It is very important for Americans to think back of the characteristic violence of the old world, of the amount of mass self-destruction that seems to be spontaneously engendered there. In Europe the great Roman civilization was destroyed by the irruption of barbarian tribes as if here the Indians had permanently conquered the settlers and then centuries of bloodshed had ensued. When new peace finally and slowly was established in Europe, the Tartars burst in from Asia and decimated

half the continent. Then, two centuries later, the Turks came up through the Balkans and battered at the gates of Vienna. Then when peace was again established, the Catholics and the Protestants fought a thirty-years' war from 1618 to 1648 and left central Europe half depopulated. In our day, the madness of mass self-destruction has removed a vast proportion of the European population. Yes, they die there, they kill each other there. It is a blood-stained soil. The Europeans do not know what it means to live in a new land, in a land of clean earth.

All groups in Europe have suffered from these successive mass destructions. The smaller the people the more it has suffered. In the bloody history of Europe it was a fatal sin to be weak and small. One of the most historic communities in Europe, one of the oldest, happened unfortunately to be one of the smallest. The people of Israel lived in the Rhineland in the time of the Emperor Constantine before most of the German tribes were settled in their present homes. They lived in Spain in the time of Julius Caesar. But they never were more than a handful. To be a handful in a self-destructive continent was an invitation to be destroyed. So there is a tragic Jewish side of the history of Europe.

Many of the events which seem so chivalrous and so grand and so full of medieval and feudal pageantry, seen from the experience of this little ancient group, have another and a more sombre aspect. When we think of the Crusades we usually visualize men leaving home, marching across Europe to rescue the sacred sepulcher from the infidel Turks. But, alas, when the Crusaders started in France and reached the Rhineland, they decided there was no use in waiting till they got to the Holy Land to destroy nonbelievers when there were half a dozen Jewish congregations in Mainz and Speyer and Worms and Cologne. So those communities were butchered, and that began the bloody history of the Jews in Europe. When the Black Death came

they, with their more ancient civilization and more developed hygiene, were comparatively immune to its ravages. Therefore, they were accused of poisoning the wells. And thus the second great wave of persecution and destruction occurred. Finally the series of persecutions, unnecessary to retell, paralleling the history of Protestants and Catholics and everyone else in Europe, except that it was a little more intense and continuous and ended up with the mass murder of six million by the Nazis in our day.

Yet, though it is part of a long tragic series, there is a distinction between the annihilation of half the Jews of Europe in our day and the destructions in the past. In the past the persecution was religious. In our day it is racial. That distinction goes deep, because a religious persecution can be ended by a change of religion. A person can give up the faith for which he is being persecuted; but a man cannot abolish his ancestors. Thus, while there is an escape from religious persecution, there is no escape from a racial persecution. There is also a noble side to this difference, because whereas some Jews in the Rhineland days of the Crusades converted from their ancient faith in order to escape, those who did not convert were, of their own free will, martyrs. But in a racial persecution there is no room for heroism. There is nothing one can do about it anyhow. All the Slavs, all the other races, and the Jews, whom the Nazis destroyed as inferior, had no choice. There was no way of escape and apparently no freely chosen heroism in suffering. Where there is no will there is no heroism. So the difference between medieval days and today amounts to this. In those days they were martyrs. In our day they are merely victims.

Yet there still must be something deeply noble in it somewhere, though we cannot readily see it, because no event that touches millions of people can fail to touch some hidden nobility in human nature. But it takes some searching out, a willingness to search and an ability to find. It is not too surprising that the heroism hidden in this mass slaughter of victims was found by John Hersey. I guess that John Hersey is the son of Protestant missionaries to China, of the same class as Pearl Buck. At all events, he was born at

Tientsin. A boy brought up there is brought up to understand people different from himself. It is a very valuable training, the very opposite of mistreating children into the idea that people different from ourselves are necessarily unbearable. It was no wonder that when he grew up, after serving an apprenticeship to Sinclair Lewis, he was able to write the first tender book about the people whom we conquered in Italy, *A Bell for Adano*. Then he had the courage to write an understanding book about people whom we had been taught, and with some justification, to hate, the Japanese, in *Hiroshima*. So it takes such a person to look at the phenomenon of mass victimization, to pick the most crucial evidence of mass slaughter, and to find in this almost natural cataclysm the development and the triumph of the human spirit. That is the meaning and the strength of the novel, *The Wall*.

This is not an easy novel to read. The difficulty is inherent in its style, though, I am sure, Mr. Hersey would say the style is necessary to the theme. It is a diary. There is a sort of a fanciful editor's introduction, which, I have been informed, is very likely based upon actual fact. He describes an expedition two years ago into the ruins of the Warsaw ghetto. The seven-foot wall surrounding the twenty-five city blocks was, of course, intact. Within the walls there was nothing but rubble, nothing standing above a few feet from the ground. In the rubble were the million dead. Somewhere in the rubble were also the archives buried by Noah Levinson, the old scribe, who recorded everything.

He had left instructions to two or three

This condensed version of Dr. Freehof's review of *The Wall* is the first of four such articles he is permitting *CARNEGIE MAGAZINE* to print this year. Dr. Freehof's short series of book reviews each winter attracts large audiences to Rodef Shalom Temple on Wednesday mornings.

Author of a number of books himself, of which the most recent is *Preface to Scripture* published last year, he is an authority on Hebraica and during World War II acquired one of the finest libraries in the world dealing with Hebrew law, that he might answer the many questions which came to him for clarification. During World War I he served as chaplain.

London-born, he received his rabbinical training at Hebrew Union College in Cincinnati and taught there for a time before becoming rabbi at K.A.M. Temple in Chicago. He came to Pittsburgh in 1934 to assume leadership of the city's Reform Jewry.

who had escaped as to where the archives were buried because he had a theory, this strange little man, that since these people were doomed to destruction the only thing that would survive about them was their memory, their history. So he went around and gathered all sorts of data. Since he himself had been a skilled writer about the customs and habits and folklore of people, he understood the value of those things that others would consider trivial. He collected everybody's diaries he could get hold of. He listened to conversations and recorded turns of phrase. He walked behind people on the street and made notes of their experiences as they unaffectedly spoke to each other. He gathered financial notebooks to get a picture of the economic life. Stories, poems, everything that he could gather he collected in about twenty-five bundles, some in ironbound chests, some wrapped in many folds of linen, buried them in the ashes of the old ghetto, and he recorded precisely where they were.

So in the year 1944, after the defeat of the Nazis, two Warsaw city engineers accompanied by two of the half-dozen survivors, Rachel Apt and Rappaport, the old Socialist, went into the ghetto ruins. With the help of a surveyor they found the spot and dug up about twenty-five boxes and parcels. These were sent to Jerusalem. Some were sent to America for study by a historical society. All this John Hersey tells in his introduction, and also he, John Hersey, had access to them in America and studied them. They were translated for him from the various languages in which they were recorded, and on that he builds the story which is essentially Noah Levinson's memoirs, which in actuality is inclusive of everybody's memoirs in those days. After this lengthy editor's introduction, he begins the story.

It is a remarkable thing how professional literary critics can miss not so much the point but the power of a book. The first reviewers of this book thought it would not last because there is no real three-dimensional person in it. They are all a series of vague figures, unless perhaps Rachel Apt or Noah Levinson. Perhaps, the critics said, excusing John Hersey, who had done so well with *A Bell for Adano* and *Hiroshima*, it is the fault of the method that he used, the diary method, which is

not suited to the building up of character or plot. So, unfortunately, it is not a successful book, they said. But the critics seem to have forgotten that in *Hiroshima* he follows virtually the same method. So this diary device is not necessarily bad. Besides, the facts have refuted the critics. A big book admittedly difficult to read has steadily become more and more meaningful to more and more people. It is evident that many of the first critics, though not the later critics, missed the impact of the book.

Some later reviewers thought they found the hint of the power of the book in something that occurs near the end. When this group, various groups of resistance people, are fighting the massed might of the Wehrmacht there in the ghetto, some news comes to them about Stalingrad, far east at the Volga; and they are told that for the first time the Nazis are beginning to be held and beginning perhaps to fail; perhaps this is the beginning of hope. But there is a vast difference between the battle of the Warsaw ghetto and the battle of Stalingrad, gallant as it was. These people were conscious of their weakness and they knew they were fighting a hopeless fight against the most powerful military organization in the world. They had no place to which to retreat. The Russians with their resources and their hope could count on victory some day. These people could count only on death, on defeat, on the dignity of decent death.

It seems to me that in that hopelessness and in the courage in the face of that hopelessness lies the secret of the meaning of the book. This is a different sort of heroism, a heroism that has not been sung or sufficiently praised by the poets. Yet it is the most basic heroism in human life. This is not the sort of a glory, the riding to victory sung by "the bards sublime" and translated into imperishable song. This is something much more important in human life: the heroism of the humble, the courage of the obscure, the strength of the eternally unpraised, the power of simple people to bear what they had to bear, once they discovered that the trouble they had to face was inescapable. When we look into our day by day experience we will discover that the noblest thing in human life is the ability of simple people to bear pain, to carry responsibility, grumblingly yet

nevertheless to perform life's duty through the dullness of the day's drudgery. That inner and simple strength leads us to understand that this book praises what has long been left unpraised: the true foundation of human society, the heroism of the humble.

This heroism of the humble is in itself a little hard to explain in our time. We could understand it as existing in our grandfather's time when Jews were pious Jews and Christians were full-hearted Christians. It is a little difficult to understand in these days when religion has become somewhat vague in the hearts of people. In the old days you could explain the heroism of the humble on the ground that each Jew and Christian felt near to God and under God's mandate, and life was lived under command of the Eternal Master. But in our age, when not only the Jewish community in Warsaw but every community of every faith is broken up into all sorts of parties, and these parties symbolize the fragmentation of the once united human spirit, when religious faith has become for many a vague and formless thing, where then does the modern heroism of the humble derive its strength? The answer seems to be that although religious conviction has temporarily seeped from the hearts of modern people, the centuries of religious conviction of the past have left one blessed deposit.

These old religious traditions have left a spiritual or at least an emotional attitude, and this attitude is characteristic of the Bible faiths. It is the turning of the human consciousness from the past into the future. The noblest of the pagans believed that the present is joy and the future is darkness, whereas every Jew and Christian believes that though the present may be misery, the future is light. The great pagan Plato writes about "The Lost Atlantis," the island of beauty and happiness, vanished forever beneath the waves of the Atlantic. But the Biblicized Christian Lord Bacon talks about "The New Atlantis," the wonderful world yet to be established. The difference between "The Lost Atlantis" and "The New Atlantis" is the difference that the Bible has made and left as its deposit which endures even in a vague and confused generation—the unbreakable attachment to the future, the unconquerable mood of hope.

It may be that the greatest phrase in the entire book is the sentence of Rachel Apt at the close, when she steps out in the forest with all the memory of bitterness, bloodshed, tears, murder, dear friends dying, all those thoughts still vivid in her: "Well, what is the plan for tomorrow?" As long as a human being still can say, "What is the plan for tomorrow?" then "stone walls do not a prison make nor iron bars a cage."

THE 1950 INTERNATIONAL

WHEN the four yellow and blue banners with the symbols of the nations on them in front of Carnegie Institute were hauled down on Thursday evening, December 21, it marked the close of the 1950 Pittsburgh International. These banners, similar to the ones in front of St. Mark's, Venice, were unfurled on Founder's Day, October 19.

The 1950 International, which has been one of the most successful of the thirty-eight at Carnegie Institute, marks the end of the thirty-year reign of Homer Saint-Gaudens as director of fine arts. He has been responsible for eighteen Internationals at Carnegie Institute, for the great Survey of American Painting in 1940, and for four of the exhibitions in the series, Painting in the United States. With the close of the 1950 Pittsburgh International, he goes out in a blaze of glory, and, as someone has said, "we may not look on his like again."

The attendance at the 1950 International was 146,107, and 55 paintings were sold out of the Exhibition, most of them going into Pittsburgh homes and collections. Catalogues numbering 4,218 were sold. The attendance is the second largest in the history of the International, a larger having been recorded for the 1931 Exhibition, and the sales are also the second largest, 67 paintings having been sold in 1920 and in 1925.

The awards, made by a jury of distinguished artists, were received without much adverse criticism, and the show was acclaimed by all the critics, especially for the American and French sections.

The next International will be held in 1952 under the directorship of Gordon B. Washburn, who became director of fine arts on October 1, 1950. —J. O'C., Jr.

THE PEOPLE'S CHOICE

The Rock BY PETER BLUME



PETER BLUME

SURPRISE, surprise, and one may exclaim that again and again! This is by way of announcing to the world that the landscape with figures, *The Rock*, by Peter Blume was voted the Popular Prize of \$200 in the 1950 Pittsburgh International. *The Wall* by Abe Weiner, a Pittsburgh artist, was the runner-up, and a figure picture, *August Serenity*, by Leon Kroll trailed the second by a few votes. *The Rock* is reproduced in black and white on the cover of this issue of CARNEGIE MAGAZINE.

The next ten in order of the number of votes received were: *Seated Boys* by José de Togores (Spain); *Chioma River* by Memo Vagaggini (Italy); *View of a Town In Time of War* by Albert Carel Willink (Holland); *The Search* by Sidney E. Dickinson (United States); *Lundie Loch—Angus, Forfar, Scotland* by James McIntosh Patrick (England); *Carmelina* by Mariano Andreu (Spain); *The Hill* by John Rogers Cox (United States); *Boothbay Harbor, Maine* by Malvin Albright (United States); *Self-Portrait* by Priscilla Roberts (United States); and *Open Winter* by John W. McCoy (United States).

Of the paintings awarded prizes by the Jury, the Third Prize, *Self-Portrait* by Priscilla Roberts, received the largest number of votes. Priscilla Roberts was the runner-up for the Popular Prize in Painting in the United States, 1948. It can be told that the First Prize, *The Thresher* by Jacques Villon, received scanty recognition from the public, but he may await his day, as Peter Blume had to do.

It will be recalled that Peter Blume won First Prize in the 1934 International with his famous painting, *South of Scranton*. It was probably the most sensational and most criticized of all the prizes ever awarded in an International. It is now

owned by The Metropolitan Museum. *The Rock*, which met with the popular approval, was lent for the exhibition by Edgar Kaufmann, Jr., of New York, the son of Edgar Kaufmann, president of Kaufmann's Department Store, Pittsburgh. Edgar Kaufmann, Jr., is research associate and consultant on industrial design at The Museum of Modern Art, New York.

Peter Blume was born in Russia in 1906. He was brought to America by his parents at the age of five and was educated in the Brooklyn public schools. He studied commercial art at night and later attended the Educational Alliance and the Art Students League. His artistic development was strongly individual and personal and he was apparently little influenced by any of his teachers. The schools he attended merely provided for him a place where he could use an easel and work from models. He had his first one-man show at the Daniel Gallery, New York, in 1930. He was awarded a Guggenheim Fellowship in 1932, and this was renewed in 1936. At the age of twenty-eight he became famous overnight, being the youngest artist ever to win the First Prize in a Carnegie International. In 1947 The American Academy and the National Institute of Arts and Letters gave him a grant of \$1,000 to enable him to continue creative work. Peter Blume's output has been about eleven pictures in the last twelve years, which is microscopic compared to most contemporary painters.

The idea of *The Rock* first occurred to the artist in 1941. After the preliminary sketches and cartoons were completed he began the painting at his home in Gaylordsville, Connecticut, and worked on it over a period of three years. It was completed in 1948, and before it was completed it was purchased by Edgar Kaufmann, Jr.

The painting symbolizes, according to the artist, "the continual process of man's rebuilding out of a devastated world." One account has it that the shattered blood-red rock represents the world today, surrounded by symbols of destruction: skele-

tons, blasted trees, burning debris, and the crumbling edifices of man. But at the same time there is a note of hope in Blume's world where life blooms even in the midst of decay. A scarlet fungus grows full-blown out of a dead and rotten stump. Below and around the rock, people feverishly grovel in the ruins, building for themselves a new and better world represented by the soaring scaffolding at the left. The structure is a section of the famous "Falling-water," the Kaufmann house at Bear Run, designed by Frank Lloyd Wright.

Howard Devree, in the *New York Times* of Sunday, January 9, 1949, wrote in part about the painting as follows: "*The Rock* whatever various schools of painting and criticism may find in it as matter for argument, is an extraordinarily beautiful work. In color and in the irresistible movement through the picture, it surpasses anything the artist has yet done. It will doubtless be argued whether the painting is traditional, 'modern,' or 'contemporary,' and the answer, it seems to me, is that it is all three. Blume has his roots in the soil of the Renaissance: artists of that era assuredly would approve of *The Rock*. He uses distortion—not arbitrarily but integrally to further the sweep of movement throughout. His inspiration surely is the contemporary state of the world. That initial inspiration, it may be argued further, is in a sense literary, but the result is not, as with most literary initial impulses, an illustration. *The Rock* has been called an interpretation of death and transfiguration—not of the Strauss symphonic poem but of the verities."

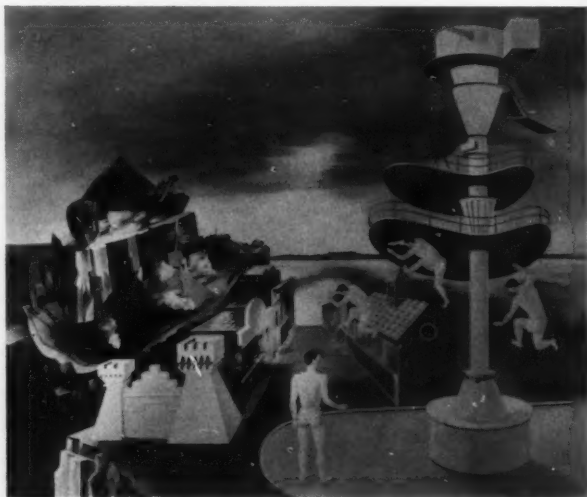
Abe Weiner, whose canvas *The Wall* received the second largest number of votes, was one of the six artists of the Pittsburgh district in the International. He is a native of the city and attended the College of Fine Arts, Carnegie Institute of Technology, from 1936 to 1940. This was his first appearance

in a Carnegie International, though he exhibited in the series, *Painting in the United States*, from 1946 through 1949. *The Wall* might serve as an illustration for the book of the same name by John Hersey, though the artist had never read the book and knows it only by title. The painting was seriously studied by most of the visitors to the International. It was sold out of the exhibition and has gone into a Pittsburgh collection.

Leon Kroll, third in the voting, is a distinguished figure and portrait painter. He was the winner of First Prize in the 1936 International for his painting, *The Road from the Cove*. His *Morning on the Cape* hangs in the permanent collection of Carnegie Institute, having been purchased by the Institute from the 1935 International. Leon Kroll has been represented in all the Carnegie Internationals since 1913.

José de Togores of Spain was the highest European in the popular vote, his *Seated Boys* receiving fourth place. The boys in the painting are said to be his grandsons.

Memo Vagaggini, whose *Chioma River* was fifth in the popular vote, lives in Florence, Italy. His painting was purchased out of the exhibition, and it was General Eisenhower's favorite picture in the International when he was in Pittsburgh for Founder's Day at the Institute.



FIRST PRIZE IN THE 1934 INTERNATIONAL WAS BLUME'S "SOUTH OF SCRANTON," NOW OWNED BY METROPOLITAN MUSEUM

Every one of the three hundred and sixty canvases in the exhibition was eligible for the Popular Prize. The award was determined by the vote of the visitors to the galleries from December 3 through December 17. Each visitor during that period was given a ballot and was asked to nominate, according to his own taste and standards of criticism, the picture he considered the best in the Exhibition. The Popular Prize has had a long history at Carnegie Institute. It was first offered in the 1924 International. Malcolm Parcell of Washington, Pennsylvania, was the winner that year and also in 1925. The succeeding winners have been Leopold Seyffert in 1926 and 1930, Gari Melchers in 1927, Edmund C. Tarbell in 1928, James

Chapin in 1929, Alessandro Pomi in 1931, Daniel Garber in 1933, Frederick J. Waugh in 1934, 1935, 1936, 1937, and 1938, Luigi Lucioni in 1939, Cecilia Beaux in the Survey of American Painting in 1940, Clarence H. Carter in 1943, John Rogers Cox in 1944 and again in 1946, Thomas H. Benton in 1945, Charles Gilbert in 1947, Stanley William Crane in 1948, and last year Carl Wuermer with *Snowbound Acres*.

It may be of interest to recall that in 1934, when Peter Blume won First Prize, the Popular Prize of that year went to Frederick J. Waugh for one of his marines. It will be noted that the public has traveled a long distance since then in selecting *The Rock* for the Popular Prize in 1950.

—J. O'C., JR.

Book Notes and Quotes

Compiled by ANN MACPHERSON

Sir Osbert Sitwell, who visited Pittsburgh recently, with his sister Edith and brother Sacheverell comprise a literary trio that is the most flamboyant and prolific in England—or in America, for that matter. Assailed on one hand as exhibitionists and snobs, and on the other as the epitome of culture, they have serenely written as they please for some forty years. As poets, essayists, biographers, lecturers, they have the charm of the dilettante and the obtuseness of the professional aristocrat.

They have even interpolated a bit of humor into *Who's Who*, where one may read under Sir Osbert's name: "Advocates compulsory Freedom everywhere, the suppression of Public Opinion in the interest of Free Speech, and the rationing of brains, without which innovation there can be no true democracy. . . . Recreations—thinking for himself, speaking for others, not answering letters, knowing the truth but not telling it."

Writing in 1935 in *Penny Foolish*, Sir Osbert commented:

The old nineteenth-century humanists looked forward to a world in which everyone could read and write but, on the other hand, I think the time will come when the majority of Europeans and Americans will not use this power, even should they be in a position to acquire it. Already the masses prefer a cinema to an illustrated paper, and an illustrated paper to a printed one; and when, in the near future, the world of amusement provides a greater variety—in days when every house will possess its own theatre: a little box, or screen full of figures, which have volume as well as flatness and can sing and talk and act—there will be no more reading in the average home.

"Men and women are all the same to me," Dr. Prance remarked. "I don't see any difference. There is room for improvement in both sexes. Neither of them is up to standard."

—HENRY JAMES
The Bostonians

Know the true value of time; snatch, seize, and enjoy every moment of it. No idleness, no laziness, no procrastination: never put off till to-morrow what you can do to-day.

—CHESTERFIELD
Letters to His Son
(December 26, 1749)

The keener tempests rise: and fuming dun
From all the livid east, or piercing north,
Thick clouds ascend; in whose capacious womb
A vapoury deluge lies, to snow congeal'd.
Heavy they roll their fleecy world along;
And the sky saddens with the gathered storm.
Thro' the hush'd air the whitening shower descends,
At first thin wavering, till at last the flakes
Fall broad, and wide, and fast, dimming the day,
With a continual flow. The cherish'd fields
Put on their winter-robe of purest white.
'Tis brightness all; save where the new snow melts
Along the mazy current. Low, the woods
Bow their hoar head; and, ere the languid sun
Faint from the west emits his evening ray,
Earth's universal face, deep hid and chill,
Is one wild dazzling waste, that buries wide
The works of Man.

—JAMES THOMSON
The Seasons

FLIGHT TO PERSIA

BY MARY FLINN LAWRENCE



FLYING to Persia in a chartered DC4 in May of 1949 was a rare opportunity, and one never to be forgotten. Twenty-one American men and women were invited by The Asia Institute and guided by Dr. Arthur Upham Pope, chancellor of the Institute, to bring America closer through understanding, sympathy, and co-operation.

Stops were made in Paris; in Rome, where treasures rarely seen were shown by His Eminence, Eugene Cardinal Tisserant; at Istanbul with visits to its famous mosques and museums; Baghdad, in its desert atmosphere of ancient days, the ruins of Ctesiphon built in 226 B.C., and the Sumerian Museum with its marvelous treasures dating from 4000 B.C.; and finally to Iran, the ultimate object of the trip.

A spectacular flight of three hours over the jagged Elburz Mountains kept us mostly at fifteen thousand feet. Though foggy and very cold at times, we caught glimpses of great erosions, old ruined clay villages and Zoroastrian tombs, and patches of vivid green cultivated fields made possible by underground irrigation. We passed over Mt. Hamadan, where Queen Esther reigned and was buried. We flew close to Besetoon, the rock mountain on which King Darius carved his inscription in three languages and which has just recently been deciphered by George Cameron of the University of Michigan.

We landed at Teheran and were met by government officials and our Ambassador and Mrs. John Wylie. We stayed at the grand Hotel Darband at an elevation of four thousand feet near the top of a snow-capped mountain, with a wildly rushing and cascading mountain stream beside it. Arriving at dinnertime, we had our first taste of Persian food—fresh salmon, and the famous and world's finest grey caviar from the Caspian, with vodka, and so on.

The first group of Americans ever to visit Iran, we were the object of curiosity and interest on all sides, and as official guests

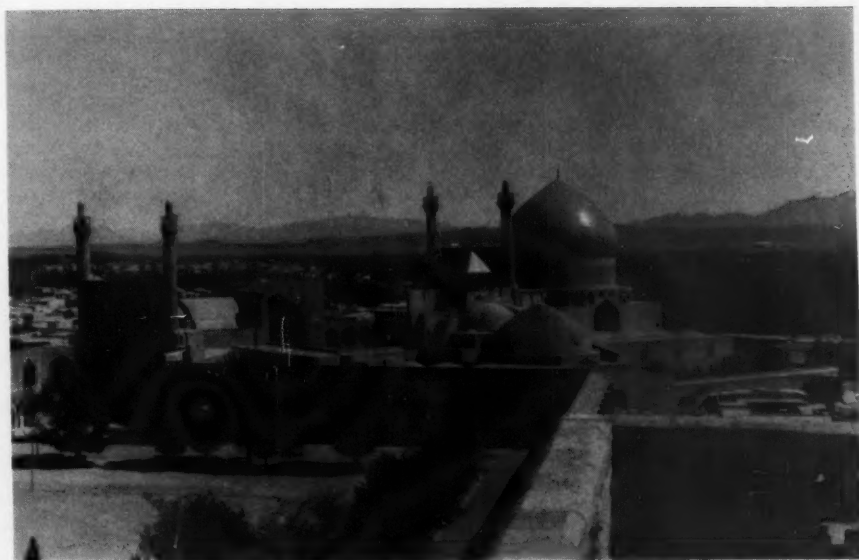
of the government, all arrangements for our comfort were made which enabled us to see many sights not otherwise available to visitors. One was constantly conscious of the friendly feeling toward the United States.

The weather was perfect; the altitude of three thousand feet with the mountains on all sides made for a late spring temperature, and in only a few spots in the desert was real heat felt.

There was so much of interest in Teheran that only the most important can be sketched—visits to a session of Parliament resembling somewhat our Congress, held in a building of great beauty; a reception at the Majlis; a visit to the National Bank, where the fabulous treasures of jewels were brought out of the vaults, seeming like something out of the Arabian nights; to the Arts and Crafts, where the Government is reviving the art of rug-making and silk embroidery in which Persia has led the world.

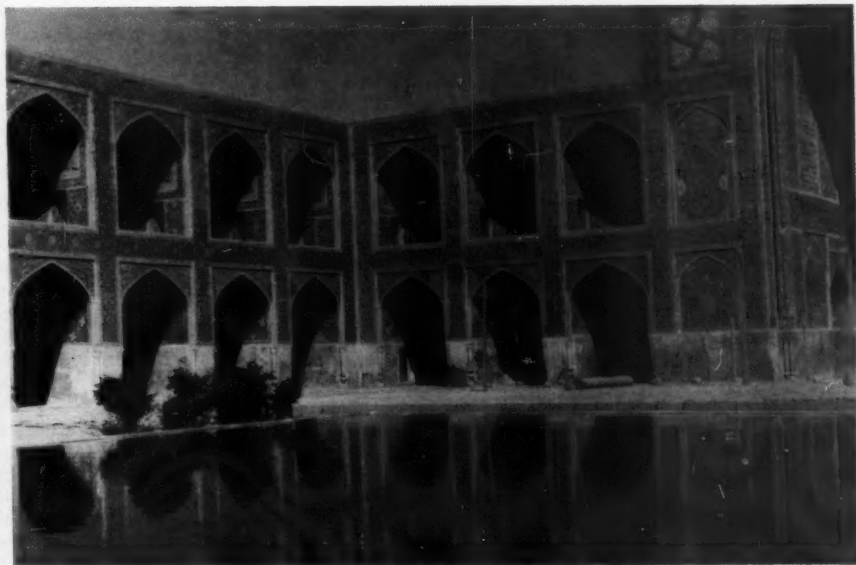
The Archeological Museum was a revelation and great treat. Many of the recent discoveries displayed are yet unpublished. The director, Mehdi Bahram, showed the priceless and beautiful bronzes and gold objects made in the eleventh century B.C. and pottery of the eighth and ninth centuries B.C., the first example of Median times to be found by the Iranian Government. Everywhere was evidence that the finest culture and art ever known were in Persia. There are wonderful stone Achaemenid sculptures and reliefs from Persepolis; collections of prehistoric pottery; the Sasanian section with stucco reliefs and silver plates and the arts of the Islamic Period. An impressive exhibit of Korans from the ninth to the nineteenth centuries was seen, the Seljuk and Mongol examples amazing in their decorative power and illumination. The western world has not seen such Korans!

Persian hospitality was shown on all sides. The Ministers of Foreign Affairs and Education entertained the group and gave opportunity to meet the scholars and



Photographs by Mary Flinn Lawrence

AT ISFAHAN THE KING'S MOSQUE OR MASJID SHAH MAY BE SEEN



LAPIS AND TURQUOISE TILED FAIENCE ORNAMENT THE COURT OF MASJID SHAH

leaders of the cultural life of Iran. The Chancellor of the University gave a tea and acquainted us with the great progress as well as plans in the fields of medicine, agriculture, technology. H.I.H. Princess Ashraf, sister of the Shah, entertained us in her palace at tea, and H.I.H. Princess Shams and her husband gave a delightful dinner in their lovely modern palace—gold and white halls with yellow Isfahan rugs with design in blue. Later, in a charming white music room a quartet of strings played Persian music, and a well-trained chorus of fifty girls and boys sang tribal songs.

A visit to several of the native villages showed great poverty, but wonderfully constructive work is being done by the Near East Foundation. Aside from the rich landowners, most of whom live outside of Iran, the people are generally very poor. There is great need for reforms in conservation and especially so in water control—the water is there in the mountains, but not available to the people. It was utterly distressing to see it running away nowhere. The Shah had financed a survey by American experts, and the seven-year plan that they suggested had just been completed while we were there. When carried out it will mean great progress in conservation, education, and taxation systems. We visited several hospitals where the lack of supplies and equipment was tragic to see. There are wonderful possibilities on all sides. Private philanthropy as we know it does not exist there, and one cannot help but realize the difference along such lines between Christian and non-Christian countries. The World Bank loan of sixty million dollars for the countries of the Middle East, with a portion for Iran, recently announced, will be of great help in establishing this seven-year plan.

The visit with H.I.H. Shah Mohammed Reza Pahlevi at his palace proved very interesting. We talked informally and he outlined his plans to improve and develop his country. We found him serious with an undoubted sincerity of purpose. It is so very recently that visitors could get to Iran—only since plane service was established—that most people have only a vague idea of the great beauty to be found and the wonderful culture their most ancient civilization has given to the world. The

Shah is anxious to have improved facilities, such as more hotels and better means of travel, to attract visitors.

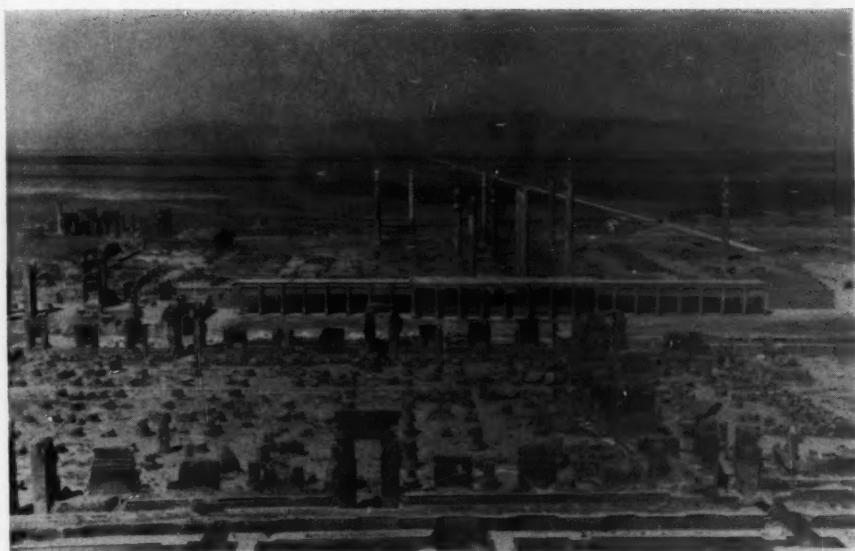
The Shah's marble palace is built of pale green translucent alabaster with mosaic dome above, the inside of polished yellow marble, and of course the floors covered with priceless rugs and carpets. A single and beautiful circular pool with an alabaster coping in front reflects a background of lovely trees.

An opportunity to see a typical Persian Garden was given to us at a delicious luncheon for forty in the gardens of the Kazemir family. This would delight any garden-lover. Persian gardens are always enclosed, and the use of trees and water is of primary importance—fountains in architectural design with jets and narrow pools of running water.

First, tea was served in a cool circle of green, paved with pebbles, surrounded with potted callas and salmon-colored geraniums. In a formal garden on another level were an unusual pool and jet, with huge pansies, wall flowers, and the marvelous and unbelievably large roses seen everywhere. Steps led to a glade with water running at either side and a double row of slender plane trees, and the long table set between gave a view beyond of the snow-capped Darban Mountain and other peaks sixty miles away. Here we were served wonderful native food—soup of native greens thickened by rice, mast; pilau of rice and lamb and raw eggs poured over it from shells and covered with Sumac powder; thick sour cream in cups and three kinds of brittle breadstuffs; also great bowls of oranges and cucumbers.

A two-hour flight took us to Isfahan, the ancient former capital of Iran. We landed right on the desert, with a spectacular view of the city over the river with its interesting bridges and mountains in the distance. Here are the finest mosques in Iran, exquisite in detail and color—turquoise blue domes, and gold and blue minarets with decorative inlaid tiles.

The director of antiquities, Mr. Ravanbod, joined us here and was with us the remainder of our trip. He is directing restoration in Isfahan of the two great mosques that suffered from earthquakes. It is slow, painstaking work, with inadequate funds. He spoke good English



THE RUINS AT PERSEPOLIS SHOWING AUDIENCE HALLS AND TALLEST COLUMNS IN THE WORLD

and was most helpful. A Li Gaper (The Great Gate) and palace where Shah Abbors lived while building the royal palaces and where courts were conducted were most interesting, with countless small winding staircases, interior rooms of painted stucco, frescoes by famous artists, lovely open arches, and sky vistas. From the open flat roof the view of the city, with blue domes and mountains beyond, is breath-taking. A great veranda, with elaborately carved wooden columns and frescoed walls and ceiling gilded in design, faces the Maiden Square called "Design of the World." Buildings are on all four sides, and the area covers 81,408 square meters. Polo was played here with a hundred and fifty players on a side, and there was also horse racing. At the end of the square is the King's Mosque or Masjid Shah, which is magnificent in detail and design. It is interesting to know that here was originated the Gothic arch, and also the squinch that supports the round domes with their intricate curves. The great hollow square, with central arches or ivans on four sides, has double arches on either side with small balconies inserted between, with lapis and turquoise tiled faience in beautiful design and the large blue dome and two tall minarets at one end. Below

is a stone pulpit with fourteen steps cut from one solid block, and a lovely stone pool with raised stage in the centre.

Across the square is the small mosque, Masjid Sheik Lutfullah, the loveliest in all Iran. Entered only by a curving corridor, it is square and has no court. The color and design are exquisite. The walls are of small tiles in floral pattern with delicate lettering in the borders and medallions. At the four corners a beautiful double spiral rope of pale blue tiles rises to the dome without a sign of joints in it. Quiet and peace are felt here. It was designed by Ali Rezor Abbasi, one of the greatest calligraphists, whose works are in the world's museums. Also, the great mosque Masjid Jameh, built in 754-1083, and several others with marvelous detail and beauty were seen.

Tea with the Governor General and his wife at their residence was followed by a visit across the grounds to the Palace of Chehelsetoon of the Safair Period, 1586-1629. A covered portico, with mirrored walls in design and alabaster bases frescoed in floral design, leads to the museum within. Ceiling and walls have splendid frescoes and gilding with lacquer of red and blue predominating, showing Chinese influence and depicting wars between the Turks and Iranians, Mogul



THE TOMB OF KING DARIUS IN ROCK CLIFFS NEAR PERSEPOLIS IS NOW BEING EXCAVATED

kings from India and Turkestan. We were reminded that in Isfahan occurred the greatest massacre of all time, by Tamerlane.

We next flew to Shiraz, where we saw the most beautiful garden in Iran—flowers in greatest profusion with water lagoons and wonderfully designed pools and beds of flowers. Our objective was Persepolis, 30 miles across the desert, which was reached at sunset. This was the highlight of the trip. The government provided overnight accommodations in the reconstructed Harem, and our first visit to the ruins by moonlight was unforgettable. Recent and continuing excavation work makes it possible to view this greatest of all monuments of the ancient East. It was begun by Darius the Great in 518 B.C., as a fortified palace to immortalize the glory of the Achaemenian Dynasty. The great audience hall or Apadana is the most magnificent structure of all; thirteen of its original seventy-two stone columns with double-headed bull capitals still stand. They are the tallest in the world. The hundred-column hall nearby and the beautiful relief-ornamented double stairway which depicts tribute-bearing processions are thrilling sights. One is conscious that here is one of the greatest

achievements in all man's history. It stood in its great glory for less than three hundred years until Alexander the Macedonian made it the funeral pyre of the Achaemenian Dynasty. Four miles away we saw the recently excavated tombs, high in the cliffs, of Darius, Xerxes, and Artaxerxes.

Our next flight was to Mashad, the holiest city next to Mecca in all the Far

Mrs. John W. Lawrence was born in Pittsburgh, daughter of the late William Flinn, nationally known as builder of the Holland Tubes and the Westinghouse Bridge. Her husband was Major John W. Lawrence, recently recognized by England's posthumous presentation of The King's Medal "for service in the cause of freedom."

Her activities and interests cover a wide field: politics, in which she grew up; conservation—she served twelve years on the State Forest Commission; child welfare and community service. Her love of the land is expressed in country life with her two sons at Hartwood, where she and her husband developed their own conservation project by planting 96,000 pine seedlings to prevent erosion and promote reforestation.

Mrs. Lawrence is a director of the Industrial Home for Crippled Children, Juvenile Detention Home, Pittsburgh Skin and Cancer Foundation, Family and Children's Service, Health and Welfare Federation, Pennsylvania Citizens Association, Alcoholic Information Center, and the Pennsylvania Roadside Council. The National Institute of Social Sciences awarded her their Bronze Medal for "outstanding services in behalf of humanity or social sciences."

East. Here is the Golden Shrine of the venerated Shia Muslim Saint, Iman Reza. One sees only native costumes here—the cheddar on the women in many colors and held over the chin, a relic of the veiled faces of not so long ago. We were received by the Governor General, with police watching our every move, and, as there were no hotels, we stayed with wonderful Presbyterian missionaries in their compound. Our promised visit to the Shrine at midnight was called off, due to fear of fanatical uprising by the crowds against the "infidels." A few of our group got in with great secrecy in the company of a Christian Iranian, dressed in the cheddar. The small museum recently built next to the Shrine contains treasures of unbelievable beauty and splendor—gifts of the pilgrims; one room contains priceless Korans, of which one is valued at two million dollars. Here, close to the Russian border, one feels fear on all sides. Visiting the bazaars we were guarded by police.

Returning to Teheran, we had a two-day trip by motor through the famous Chalus Pass to Ramsar on the Caspian Sea. The drive was thrilling, over amazing roads built by German engineers through great rock gorges and over rushing streams, zigzagging and climbing, up, up over hair-raising routes rising twelve thousand feet, over the snow-capped mountains to descend to the sea. All along the edges are the rice fields with houses staked and thatched-roofed, and women

apparently doing most of the work. Masses of lovely yellow Siberian Iris grew along the roads. We stayed at a comfortable modern hotel facing the sea, built by the Shah, and were sorry to leave. On our return through more open country we saw many flocks of camels and donkeys and horses, all with colorful necklaces of turquoise beads around their necks.

Ambassador and Mrs. Wylie were most cordial so that our visits to their attractive embassy, with its huge tile-lined outdoor swimming pool, were greatly enjoyed. A luncheon given by the Ambassador of Pakistan at his embassy, with delicious Indian food, was a treat. Several of the wives of officials in their lovely colored saris, and the Ambassador in his great blue flowing turban, and his perfect English, completed the picture.

And finally, with breakfast at 3:30 A.M., we left Iran at dawn to fly high over the mountains to Athens. The Acropolis at sunset was glorious, and the long flight to Paris over Corsica and its mountainous country ended at midnight. Four days in Paris, and finally New York after a smooth flight of sixteen thousand miles.

It was an unforgettable experience, and somehow perhaps even more enjoyable in retrospect. The adventure and beauties will always remain vivid, while the discomforts of lack of sleep or rest, risings at dawn for the flight, and the like, fade away. The magic of enduring wonders and magnificence remains.



TYPICAL HOMES IN THE RICE FIELDS NEAR THE CASPIAN SEA

UNESCO AND ITS SEMINAR IN SWEDEN

BY RALPH MUNN

Director, Carnegie Library of Pittsburgh



ANYONE hearing the name UNESCO for the first time might be pardoned for thinking it a new breakfast food with box tops redeemable by Hopalong Cassidy. Actually it is coined from the initials of United Nations Educational, Scientific and Cultural Organization, a name so formidable as to demand abbreviation.

UNESCO was born through the recognition of the world's statesmen that the objectives of the United Nations can never be attained through political measures alone. UNESCO is, then, the educational arm of the United Nations.

"Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed." So says the preamble to UNESCO's constitution, and its activities are all focused upon the minds of men throughout the world.

UNESCO's approach to peace is, however, an indirect one. It does not preach peace in the abstract but, as expressed in one of its objectives, it works toward removing social, religious, and racial tensions and toward combatting the prejudices and ignorance that hinder friendly relations among peoples. The other objectives all contribute to this final goal:

1. Stimulating world-wide efforts to wipe out illiteracy, as a first step in raising standards of living.
2. Encouraging the broadest use of schools, libraries, press, publications, films, and radio for the spread of knowledge and understanding among peoples.
3. Encouraging the world-wide interchange of ideas and cultural achievements.
4. Stimulating the co-operation of scientists and scholars and making available the results of their research.

Preparing the minds of men for peace and good will is a task somewhat comparable with popularizing the observance of the ten commandments. It is a long and gradual process, at best, and one in which

efforts must be concentrated within rather few channels if any measurable results are to be obtained.

The exchange of knowledge among peoples is a primary UNESCO goal. It has induced many nations to eliminate or reduce tariffs on audio-visual materials, and it is now seeking to extend these provisions to all educational publications; it acts as an international banker, supplying those in soft-currency countries with dollar coupons for the purchase of books in this country; it has made great progress toward a new international copyright pact; and it is promoting the translation of notable books, and the abstracting of scientific journals.

Demonstrating the value of certain activities through "pilot plants" is a favorite UNESCO means of inducing national governments to undertake projects. A scientific field station in Egypt, a study of the resources of the Amazon, schools in Arabia, and a library in Haiti are a few of these demonstrations.

UNESCO believes that "the best way to send information is to wrap it up in a person." It is an important factor in promoting the interchange of teachers and students. It has also sponsored fifty or more international conferences of scientists and educators.

It was one of these international conferences which I had the privilege of attending last summer.

The promotion of adult education and public library services are two major interests of UNESCO. They were combined in a seminar on the role of libraries in adult education, held in Malmö, Sweden, this last July 24 to August 19. This four-week period was reduced in effective time because of the need of translation; both English and French were official languages.

There were forty-eight participants from twenty-one countries, including India, Ceylon, Argentina, and other distant nations. The "iron curtain" countries were not represented; UNESCO's objectives are,

of course, diametrically opposed to those that prevail there. Our Department of State sent three of us from this country, staff members of the public libraries of Cleveland, Washington, and Pittsburgh. The director was also from the United States, Cyril O. Houle of the University of Chicago.

Our first task was to learn something of the manners appropriate to an international gathering. The meticulous impartiality with which this seminar was directed is shown by a single instance. The publishers of a news weekly in the United States sent copies of each issue, but they were never displayed because there were not comparable publications available from all the other countries!

This was a working seminar, with every member an active participant in the discussion groups. The purpose was to exchange ideas, explore new possibilities, and prepare the participants to establish effective educational programs in the libraries of their own countries.

UNESCO is an entity, with its headquarters in Paris, its own budget, staff, publications, and program. It recognizes, though, that its objectives are so far-

reaching that they can be approached only through the combined efforts of all men of good will.

Hence the words "encouraging" and "stimulating" in the statement of its goals. In practice, it is a catalytic agent, seeking to activate the forces which exist in every government and in countless voluntary organizations. Church federations, professional associations of all kinds, and service clubs are only a few of the agencies through which it works. The National Education Association can, of course, exert more influence than UNESCO in establishing courses of study and special observances in the schools. So UNESCO has joined forces with the National Educational Association. It is one of sixty organizations which are members of the United States National Commission for UNESCO, all working toward the UNESCO objectives. The UNESCO Relations Staff in our Department of State forms a strong link between government and citizen action.

It is, then, not only UNESCO but the objectives of UNESCO—no matter by whom they are promoted—which are important in preparing the minds of men for eventual peace.

A PREMATURE KILL

JOHN SLOAN, distinguished artist and etcher, has written to the Institute's associate director of fine arts, John O'Connor, Jr., after reading his article in last month's *CARNEGIE MAGAZINE* on the recent presentation of Maurice Prendergast's *Swampscott Beach* to the Institute. His letter reads:

The first paragraph of your article in *CARNEGIE MAGAZINE* states that you are out to kill!

Then on page 520 you kill me, or prophesy my death before Everett Shinn turns up his toes. The reader is quite sure to get the impression that I have passed on.

On the contrary I am quite alive! In fact a few months since, by some mischance, I received the Gold Medal of the American Institute of Arts and Letters.

Praise the Lord—I'm working as hard as I have ever worked in my life, with not the slightest attempt to repeat the work of my early years.

I must request a correction in the *MAGAZINE* as soon as possible.

Ever yours,
JOHN SLOAN

P.S. My congratulations on your Museum acquiring a Prendergast. Better late than never.

In reply, Mr. O'Connor comments: Is my face red! I killed John Sloan only by

implication. In the article referred to I wrote that Everett Shinn was the only member of "The Eight" still with us. Somehow I disremembered that John Sloan is still very much alive and kicking, as you will note from his letter. The only extenuating circumstance is that I just could not associate so young and so alive a person as John Sloan with "The Eight," who seem to be in our very dim past. My apologies to dear, young John Sloan, and may he be very late going to heaven.

I should add that John Sloan had a print, *Wake on the Ferry*, in the exhibition of Current American Prints, 1950, just closed at the Institute, and it has been purchased by the Leisser Art Fund for presentation to the Institute. That's just another evidence that John Sloan is alive and kicking.

And then I am so glad that John Sloan reads *CARNEGIE MAGAZINE*, and reads it with such keen eyes that through the years have caught the vision of this land of ours.



FIGHTING FIRE WITH STEEL. The slender, highly maneuverable extension ladders with which many fire trucks are equipped nowadays, can reach five or six stories into the air without support to save lives and fight high-level blazes. Great strength and light weight are essential in their construction, and U-S-S COR-TEN Steel gives them both. Making steel for fire-fighting equipment like this is just one of the ways in which United States Steel is helping to build a better America.



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ADULT ART AND CRAFT CLASSES SHOW

An exhibition of home-grown arts and crafts will be staged in Carnegie fine arts galleries January 21 to February 4, to acquaint the public with the progress adult students can make in developing a latent talent. It marks the first public showing of work produced in classes of the adult education program conducted the past two years by the Institute's division of education.

As varied as the entries in the exhibit—and some of them show remarkable talent development—are the stories of the people who made them. Some of this interesting background data will appear with the exhibited works. Students for the classes in drawing and painting, photography, natural history, and weaving come from all walks of life—business executives, doctors, housewives, retired persons. Some travel long distances for their weekly class at the Institute—from Oil City, New Kensington, Greensburg. One student, a locomotive engineer, could attend class only fortnightly because of his long run from Pittsburgh, but he signed up anyway.

The aspiration to personal expression is the guiding light of these adult students. They take their hobbies seriously. Out-and-out beginners or advanced students, they apply an amazing amount of effort and concentration to their tasks. Their earnestness is proved by the very few drop-outs during the courses. Enrollment this fall has totaled 327. A substantial number of students re-register for succeeding terms, which requires that advanced courses be set up to accommodate them. Then too, the social aspects of such a program are attractive; in addition to the advantages of association with others having like interests, the congenial group atmosphere helps overcome the "adult beginner" stigma.

The art and craft guild exhibit opens with a preview

and reception the evening of January 18, to be attended by the students and their families and other friends of the Institute. The exhibit is organized by Robert R. Young, supervisor of the guild program. He also announces plans for an interim six-week session of guild classes beginning the week of January 8.

BEGINNERS DRAWING AND PAINTING: Monday afternoon and evening (E. P. Couse); Tuesday afternoon (Harry W. Scheuch); Wednesday afternoon (Mr. Couse); Wednesday evening (Mavis Bridgewater); Thursday afternoon (Mr. Couse); Friday evening (Marty Wolfson).

INTERMEDIATE DRAWING AND PAINTING: Monday afternoon (John Regan); Monday evening (Robert R. Young); Friday afternoon (Mr. Scheuch); Friday evening (Daniel L. Kufuna).

PORTRAIT AND FIGURE DRAWING AND PAINTING: Tuesday afternoon (Mr. Young); Tuesday evening (Mr. Scheuch); Thursday afternoon (Mr. Young); Thursday Evening (Mr. Couse).

PRINCIPLES OF COLOR AND DESIGN: Tuesday evening (Joseph Fitzpatrick).

COLOR AND TECHNIQUES: Wednesday evening (Mr. Kufuna).

BEGINNERS PHOTOGRAPHY: Monday evening (James W. Ross).

INTERMEDIATE PHOTOGRAPHY: Tuesday evening (Arthur Swoger).

PORTRAIT PHOTOGRAPHY: Wednesday evening (Mr. Swoger).

WEAVING: Thursday evening (Lois I. Clifford).



THE PORTRAIT PHOTOGRAPHY CLASS WITH ARTHUR SWOGER USES THE GREEK ARCHER IN SCULPTURE HALL AS MODEL

A GIFT OF THREE PAINTINGS

THE H. J. Heinz Company has presented to Carnegie Institute three paintings; *Put It There* by John G. Brown (1831-1913), *Corduroy Road* by George Hetzel (1826-99), and *The Secret* by Marie Wunsch (1862-98). These paintings were purchased by Henry John Heinz, the founder of the firm, and for many years hung in the administration building of the Company.

The first painting, *Put It There* by John G. Brown, is an excellent example of this genre artist whose forte was pictures of boys at work and play and street urchins. *Put It There* is oil on canvas, 16 inches in width by 24 in height. It is not dated, but judging by the dress of the boy—blouse, short trousers, black stockings, and high laced shoes—it was painted about 1890. A small boy of about nine or ten, his cap thrown on the pavement, is calling enthusiastically for a pitch. It is realistic in all the details, and the subject and technique are the features which made the artist a popular figure of his time. This is understood when one glances at the picture. The artist has not developed the back-

ground as a modern artist might, but concentrated on the smiling figure of a boy of the nineties intent at his favorite pastime.

John George Brown was born in Durham, England, in 1831. After studying at the Edinburgh Academy and painting in London, he immigrated to New York in 1856. There he studied at the National Academy of Design under Thomas Cummings. He was elected an associate of the



PUT IT THERE BY JOHN G. BROWN

National Academy in 1862 and an academician the next year. He is represented in many museums. Brown died in 1913 in New York, where he had spent most of his very successful professional life.

The George Hetzel painting, *Corduroy Road*, is oil on canvas, though since it was presented to the Institute it has been attached to masonite. It is a large picture, being 60 inches in width by 40 in height. It is signed in the lower left, "Geo. Hetzel," and dated below the signature, 1880. Lila Hetzel, daughter of the artist and herself a painter, places the scene near Scalp Level near Windber, Pennsylvania, a favorite spot for Pittsburgh artists of the seventies and eighties. George Hetzel, accompanied by his friends Joseph Wood-



THE SECRET BY MARIE WUNSCH



CORDUROY ROAD BY GEORGE HETZEL

well, Alfred Wall, and others, sojourned there many summers. The painting takes its title from the road built of logs, side by side, used for crossing a shallow stream, as in the picture, or swampy places. The name of this picture, when in the Exhibition of Paintings by George Hetzel at Carnegie Institute in 1909, was *Old Road, Scalp Level*. Across the road in the canvas, along to the right, are dense birch trees. They extend along almost the whole of the background, but at the left the light breaks through and clear sky may be seen. In the left foreground on this side of the road are large trees and on the ground below, fallen branches and rocks with ferns and moss near the water. All in all, this is one of the best of George Hetzel's landscapes.

George Hetzel, certainly one of the most distinguished of western Pennsylvania landscape painters, was born in 1826 in Hangeviller, a small village near Strasbourg, Alsace, France. He was brought to the United States by his parents when he was two years of age. The family settled in Pittsburgh, where he was educated in the public schools. He began his artistic career by becoming an apprentice to a house and sign painter. When he was twenty-one he went to study in Düsseldorf, as was the

custom for American artists in his day. On his return to the States he devoted his time to portrait painting and still life. He said that his first important sale was a picture purchased by Mrs. Abraham Lincoln which hung in the White House during the Civil War.

After ten years as a portrait painter, he turned to landscape painting, in which he excelled. In 1876 he was awarded the medal for landscape at the Philadelphia Centennial Exhibition. He was represented at the World's Fair in Chicago in 1893 and showed at various times at the National Academy and throughout the United States. His painting *Little Paint Creek* was purchased by Carnegie Institute in 1916 for the permanent collection. He lived in Edgewood until 1898, when he moved to a farm near the town of Somerset, Pennsylvania, where he died July 4, 1899.

The Secret by Marie Wunsch is oil on canvas. It is 30 inches in width by 48 in height. It is signed at the lower left, "M. Wunsch," and is not dated, but was probably done in the eighteen nineties. This painting is of the romantic genre type and though done in Germany bears a definite relation to the work of John G. Brown and

(Turn to page 30)

TECHNOLOGICAL EDUCATION AT CARNEGIE

By D. W. VERPLANCK

The first of three articles discussing the working out of the Carnegie Plan, presented by three heads of departments at Carnegie Institute of Technology.



EDUCATION for engineering differs from education for the other learned professions, such as the law or medicine. First, engineering education commences right after high school and not after additional years of pre-professional or "liberal" education. Second, the internship which is necessary before a young man with a four-year degree becomes an engineer in the truly professional sense is served while he is productively employed in industry. In some industries this internship is highly organized but often it is little more than a school of "hard knocks." Whether or not the young man survives this experience and reaches truly professional status depends on the fundamental soundness of his undergraduate technical education, on his capacity to deal successfully with problems which involve not just the techniques of engineering but economic and social factors as well, and particularly on his ability to work with people of all kinds and to live successfully as a member of the community and as an individual. It is important to note that although the young engineering graduate may be expected to apply a little of his engineering knowledge immediately upon employment, he seldom will reach a position where much expert knowledge of technology is required before several years after his graduation from college, a period amply long for him to forget the details of what he studied in college and for the techniques to change radically.

In view of these conditions, the aim of engineering education at Carnegie Institute of Technology is to equip students to grow throughout their lives in professional competence and in usefulness as citizens. Carnegie does not seek to train students to be technicians at graduation, but rather to educate them so that in the years following graduation they will become engineers of full professional stature, useful citizens,

and altogether successful persons.

To realize this aim of education for growth in a technical profession to be practiced in a complex civilization, the engineering curricula at Carnegie—Civil, Chemical, Electrical, Mechanical, and Metallurgical—each consists of three interrelated programs, the basic science, the technological, and the social relations. The catalogue names of the separate courses comprising these programs and the times devoted to each are not significantly different from those at many other first-rate engineering colleges. Rather, the distinguishing characteristics of education at Carnegie lie in the unity which runs through each of the programs, the interrelations among them, and most important of all, in the kinds of things the student is taught to do by himself. Specifically, the instruction in each of the interrelated programs is directed toward helping the student acquire thorough understanding of the knowledge fundamental to his branch of engineering and to the human and social sciences, competence in orderly analytical thinking, ability to learn further by himself, and breadth to enable him to recognize and deal with the human, economic, and social problems of his profession. How the student is helped to acquire some of these things in the technological aspect of his professional education at Carnegie and how engineering education under the Carnegie plan differs from the usual practice will be made more clear in what follows. The social relations aspects of engineering education will be discussed in the next issue of CARNEGIE MAGAZINE.

For instance, in a course which develops some phase of engineering practice, the student at a typical engineering school will be shown in a textbook or lecture how some useful formula is derived, using physical principles and mathematical methods which he has studied. He will then be given drill in using the formula. What he

learns is the existence of a formula fitting a situation which may or may not ever confront him. Having had no experience in developing formulas himself, it is unlikely that he will be able on his own to develop one applicable in a new situation unforeseen by the textbook writer. Moreover, because of his passive part in the process, the student may not become aware of the special limitations of the formulas derived for him by others, and usually there are important limitations. The plan at Carnegie is very different. Here the student is confronted with a problem new to him whose solution will require him to apply fundamental knowledge directly himself and to draw logical deductions therefrom. He must himself do what the textbook writers do when they derive formulas. Obviously his work will be less elegant at first than that of a textbook author or accomplished lecturer, and it will take him longer to reach a result than it would if someone else did the thinking ahead of time. However, the student under the Carnegie plan has an invaluable experience in applying fundamental knowledge by himself as a professional man must be able to do, and from this experience he gains real understanding so that in his next experience he will be able to proceed with increased effectiveness. Moreover, he is taught ways of checking his own work that are scarcely even mentioned in conventional programs, so that he develops

a justifiable confidence in his own power to deal successfully with new and difficult situations.

An important part of engineering education everywhere is devoted to teaching special methods for solving frequently recurring and inherently complex types of problems in routine fashion. At Carnegie the most common and best established of these methods are taught—they must be, because they are so useful, and moreover so ingrained in the profession that they are part of the language—but the objective is gaining understanding and appreciation rather than speed in execution, something easily acquired in practice when necessary. Some of these methods are so elaborate that to become expert in their use requires a whole semester's course. The vector representation of alternating electric currents is a case in point. In conventional teaching of such methods, acquiring speed and proficiency in detail are so emphasized that insufficient time is left to establish a groundwork of real understanding. To develop the desired understanding and appreciation, the student at Carnegie is sometimes made to apply fundamental principles directly in their most general form to a situation for which one of the special methods has been designed. He thus finds at first hand the difficulties that the method is intended to overcome, and then sometimes he can be guided to induce the method for himself and so gain the firmest kind of understanding possible.

An important aspect of engineering education at Carnegie is giving students practice in solving problems which have elements of realism usually lacking in ones given conventionally. For instance, in a problem normally considered appropriate for college students a situation is clearly described, definite numerical data are specified, and a number of questions are asked. To answer these the student has merely to select a formula from his book or notes and substitute the given data. In the rare cases where the questions are too subtle for such lazy methods, the student is likely to be cheated out of an intellectual experience by being given a hint on how to proceed. At Carnegie the plan is to give problems in terms of everyday experience and without isolating for the student the pertinent data. The student then

Dr. Ver Planck has been George Tallman Ladd professor of engineering and head of mechanical engineering at Carnegie Institute of Technology the past three years. He came to Tech in 1946 after six years' leave of absence from Yale University, during which time he served in the Bureau of Ordnance in the Navy Department at Washington, as Commander U.S.N.R., for 1945-46. Before going to Yale he was an engineer with General Electric Company from 1929 to 1936.

He was graduated from Massachusetts Institute of Technology in 1928 and earned his doctorate at Yale in 1940.

Dr. Ver Planck has patented a circuit breaker and a resin-containing composite structure for use in high voltage insulation.

Numerous articles from his pen have been published in technical journals, especially on the subject of magnetic amplifiers.

He is a member of various honorary and technical fraternities, an associate member of the United States Naval Institute.

must first seek out and define the true problem he needs to solve and he must himself obtain data for its solution—the data he himself finds to be necessary. He thus learns very early, what every successful professional engineer knows, that formulation of a problem is often a far more exacting task than performing the mathematics or the experiments needed in executing a solution. At Carnegie the problems are often designed to draw on courses and experiences other than the ones in which they are assigned. For example, a problem arising in a course dealing primarily with the flow of fluids may turn out to involve the engineering of an electrical device used to measure flow of a gas. As another instance, a student may find in working out a design for an electrical instrument that the key bit of information is not an electrical quantity at all but the speed of response of the human eye which receives the information from the instrument, and that he has to estimate this from his own experience.

From what has been said, it should be apparent that there are strong and continuing cross-ties among the scientific and technological courses in the Carnegie curricula. Less obvious perhaps, but just as strong, are the ties connecting such diverse areas as, say, English and history on the one hand, and engineering on the other. For instance, in English, the analysis of a problem in communication is carried out in just the same logical steps as later are used in analyzing an engineering problem. Reciprocally, the student in his engineering work is forced to express his thoughts in good English on the principle that clear, precise statements and clear, precise thinking go hand in hand. As another example, the freshman student in history is taught to analyze and weigh data and to discriminate between opinion and fact in a way that constitutes the very finest preparation for later scientific analysis.

Three points are to be noted in conclusion. First, the result of the Carnegie plan of helping the student from the first to gain a genuine understanding of the most basic principles and to acquire the habit of applying these principles himself in situations new to him, is that he acquires tools which he can use by himself, not merely a passive appreciation of the

usefulness of the tools in the hands of someone else. Second, while in the examples cited it may appear that the work at Carnegie is immeasurably harder for the student than a conventional program, this is not so, because the student learns to think differently from the beginning and the increased difficulty of the problems is not apparent because his powers of analysis increase in proportion. Third, because Carnegie has taken the emphasis away from developing proficiency in techniques, it should not be thought that its graduates are less able to practice these techniques when called upon to do so. While indeed they might be a little slower at the very start of a job, they should amply make up for this by increased speed of learning and sureness of understanding.

THREE PAINTINGS

(Continued from page 27)

Thomas Hovendon, both artists of the same period in the United States. The essence of genre is its small and intimate scale, but not so with *The Secret*. It is a large canvas. Two small boys in quaint German costumes of the period are standing close together, with their heads almost touching. One boy has his arm around the other and is pointing his finger as if to emphasize the importance of the great secret he is disclosing. There is a striking contrast in the dress of the boys, and in this painting the artist has interested herself in the background so as to make a very intriguing canvas. To the left of the figures is what may be a stone trough over which hang apple blossoms. The children stand on a stone walk which is developed in a decorative manner. One of the figures—the boy on the right—might very well compare with the famous Sully's *Boy with Torn Hat*, which has long been a favorite painting with generations of Bostonians.

Marie Wunsch was a genre painter, born in Vienna on July 12, 1862. She studied in her native city and then in Venice under Eugene Blass. She belonged to the German Romantic School of the second half of the nineteenth century. She painted and exhibited in Germany and Austria and is represented in many European galleries. She died at Meran, in old Austria-Hungary, March 30, 1898.

—J. O'C., JR.



Heinz Collection Carnegie Institute

From far Places

THERE WAS A TIME, once, when Japan was a land of feudal ritual and courtly grace. Life was rigid, exquisite, subtle, philosophic. Fate hung by a brush stroke, the nod of precedence, the shimmer of jewels, the inflection of a line of verse.

- In such a society, stylized by chivalric patterns, social strata were distinct. Each class batten on self-pride and kept its blood lines and traditions pure. Of these, none were more exclusive than the Samurai.

- A knightly warrior, with the power of life and death over commoners, the Samurai wore two swords as symbols of his rank. These were his most precious possessions, and so intimately were they identified with him they became almost an extension of self.

- Great artistry was lavished on their workmanship and they were handed down for generations. Shafts and scabbards were richly embellished, and their trenchant blades were unsurpassed.

- In a land where trade was scorned, the swordsmith was an honorable profession. An armorer, at the moment when the steel edge was welded into the body of the blade, donned court costume and converted the forge into an altar. Even to breathe on a sword, conceived so, grossly sullied its purity.

- From such a tradition comes this short-bladed weapon. Its steel-blue edge has a glint of authority. And the carved ivory handle and sheath, depicting a temple festival, bespeak the distinction of its wearer.

- Modern society has progressed far from such a way of life. Yet all cultures have common aspects. The infinite pains and taste of the artist who created this treasure, the delight of its wearer, have their counterpart in today's table. The same skill in the making and pride in the serving are found in the 57 Varieties.

THE NATURALIST'S BOOKSHELF

A REVIEW BY M. GRAHAM NETTING
Assistant Director, Carnegie Museum

KON-TIKI

By THOR HEYERDAHL, TRANSLATED BY F. H. LYON
\$4.00.

RAND McNALLY AND COMPANY, CHICAGO. 1950.

304 PAGES, 80 PHOTOGRAPHS.

CARNEGIE LIBRARY CALL NO. 910.4 H51.

THE Pacific, an ocean so huge that its area greatly exceeds the combined land surfaces of the world, is bespecked with many islands reached by man only in historical yesterday, centuries after the birth of Christ. Open your atlas and pencil lightly a great equilateral triangle, almost 4,500 miles along each side, centered on Tahiti and connecting the Hawaiian Islands, Easter Island, and New Zealand. This watery vastness three times the size of the United States encompasses hundreds of islands so small that, omitting New Zealand, their total area is only slightly larger than the state of Vermont.

When the first Spanish captain, sailing westward from Peru, landed on Polynesian shores in the late sixteenth century, most of the islands were inhabited by a race of predominantly Caucasoid people with tawny skins, brown eyes, and dark wavy hair. These people had no metals and no written language, but they were the most daring mariners and the greatest navigators the world has ever produced. With stone tools they had built hundred-foot double-hulled canoes in which they crossed two thousand miles of open sea "visiting" between Tahiti and Hawaii. They had populated nearly every habitable speck of land within the triangle, whether rugged volcanic island or low coral atoll, introducing Old World breadfruit, taro, dogs, pigs and chickens, and possibly New World sweet potatoes and gourds, coconuts and bananas of uncertain origin. They had calendar-knowledge, detailed genealogies, and, on some islands, stone pyramids and monolithic statues as high as a four-story house.

Whence came these "Vikings of the Sunrise," as Hawaiian ethnologist Peter

H. Buck calls them? This ancient riddle of migration has been hotly debated since Captain Cook's eighteenth-century voyages literally put many of the islands on the map. Arguments based on sound scholarship or far-fetched similarities (A Maori legend mentions "Uru" as an earlier homeland and this has been identified by some as Ur of the Chaldees!) have been championed and denounced. Just as the proponents of the northern route through Micronesia appeared to be winning over the southern or Melanesian clique, an upstart young Norwegian, Thor Heyerdahl, picked up a discarded hypothesis. With more enthusiasm than data, he argued that a defeated handful of bearded, white, pre-Inca stone-carvers in Peru, led by a sun-king, Kon-Tiki, had built balsa-log rafts and drifted by the Humboldt Current and South Equatorial Current to Polynesia around 500 A.D. He even delved in libraries and wrote a manuscript which some scientists refused to read because it was obviously impossible for anyone to cross thousands of miles of ocean on a frail, open raft. A lesser man might have shelved his manuscript, accepted a junior scientific post, and slowly built a reputation that would lend credence to his mature and more conservative pronouncements. Heyerdahl was a stubborn zealot. With scant encouragement and even scantier funds he enlisted five other capable young adventurers and set out to prove that the Pacific could be crossed on a balsa raft.

Kon-Tiki is the narrative of how the trees were found, felled, and floated to Callao; how the raft was built according to the ancient pattern without nails or metal of any kind; how the six staunch companions embarked after being assured by a bevy of experts for cogent but differing reasons that their craft was unseaworthy; how nature taught them the art of pelagic rafting, lost centuries earlier when the last raftsmen died; how they lived for 101 days as they drifted 4,300 nautical

miles; how they finally survived the ultimate hazard of crashing upon the coral reef of an uninhabited Polynesian islet; how they were welcomed by a chief who asked if they knew Bing Crosby and revered by old men overjoyed to have the ancient legends confirmed.

This is a great book in every sense of the word. It is worthy of the oft-misapplied term "saga." It is a prose Odyssey, a re-credescence of one of the greatest exploratory feats of modern times. I confess that I began reading the book with scepticism, anticipating a plethora of land bridges and sunken continents. Soon I realized that Heyerdahl had exceeded Morison, who repeated Columbus' voyages in craft of caravel size and thereby experienced the navigation problems of the earlier mariner and saw landfalls as they appeared to "The Admiral of the Ocean Sea." By descending to wave-level the Kon-Tiki party turned time back a full millenium:

"Sometimes, too, we went out in the rubber boat to look at ourselves by night. Coal-black seas towered up on all sides, and a glittering myriad of tropical stars drew a faint reflection from plankton in the water. The world was simple—stars in the darkness. Whether it was 1947 B.C. or A.D. suddenly became of no significance. We lived, and that we felt with alert intensity. We realized that life had been full for men before the technical age also—in fact, fuller and richer in many ways than the life of modern man. Time and evolution somehow ceased to exist; all that was real and that mattered were the same today as they had always been and would always be. We were swallowed up in the absolute common measure of history—endless unbroken darkness under a swarm of stars."

I read on with accelerated enthusiasm but with enough lingering detachment to watch for evidence of small incidents magnified to raft-board crises or spurious heroics designed to thrill readers safely ensconced in easy chairs. I found neither. The story unfolds without fanfare as the raft drifts over an immensity of ocean; scientific observations and daily happenings are reported with a convincing blend of restraint, factual detail, and humor. More I shall not tell you. I will not deprive

any reader of the thrill of reading this book which I closed with the exciting realization that it would remain one of the timeless records of men against nature regardless of science's eventual verdict upon the theory that motivated the hazardous voyage.

Eighty photographs present a sequential record of the expedition from a planning conference in the Explorers Club, through the felling of giant balsa trees in the Ecuadorian jungle, building the raft, leaving Callao, activities at sea, the first landfall—but not landing—after 93 days, and the raft awreck on the coral reef at Raroia, to a hula-girl welcome in Tahiti and a more restrained welcome by President Truman at the White House. Certain convincingly reported incidents—handfeeding a dangerous shark, catching equally lethal sharks by hand—might have strained credulity without the full substantiation of photographs. Keeping a camera in operation in such close proximity to salt water was no mean achievement; getting pictures of an onrushing whale and of seething breakers that might prove fatal seconds later required high courage.

There is an excellent index, and the endpaper maps are attractive and useful.

Six men risked their lives for 101 days to test a theory. Many an explorer, steeped in public relations techniques, would have heralded his survival as proof positive of the correctness of the entire theory. Heyerdahl demonstrates both scientific probity and admirable modesty by inserting a terminal paragraph which begins: "My migration theory, as such, was not necessarily proved by the successful outcome of the Kon-Tiki expedition. What we did prove was that the South American balsa raft possesses qualities not previously known to scientists of our time, and that the Pacific islands are located well inside the range of prehistoric craft from Peru." With this statement I can fully agree, for the author has not included sufficient evidence to convince me that ancient Peruvians preceded him westward across the Pacific. He and his companions did demonstrate that earlier mariners could have done so. Anthropologists must now re-evaluate a great mass of data in the light of this possibility.



WINDOWS . . .

SYMBOLS OF CULTURE

For many, many centuries man existed in structures without windows.

We ask ourselves why? The answer is simple—there was no glass for windows.

It was not until about the 12th Century that glass was used in windows to any appreciable extent. Glass was a rare and costly material. In many countries today, window glass is still a luxury which only the rich can afford.

During the 18th Century windows came into their own. The large bay window was widely used in England. This provided a room with a view and reflected the high level of culture of the 18th century.

The glass window became the subject of literary and historical writers. Some called it a symbol of cultural development. They pointed out that the glass window made it possible to open mankind's dwellings and minds to the wonders and beauty of nature.

Just as the glass window signifies cultural progress so does the name Pittsburgh Plate Glass Company signify superior quality in glass for home glazing.



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